



## Harfe solo mit Orchester.

<b>Alberstoetter, Carl.</b> op. 3. Konzertstück (Ballade).	
Partitur .....	6 —
Orchesterstimmen	10 —
Solostimme .....	2 —
<b>Huber, Walter.</b> op. 9. Fantasie.	
Partitur .....	8 —
Orchesterstimmen	12 —
Solostimme .....	2 50
— op. 10. Meditation für Orchester mit obligater Violine und Harfe.	
Partitur .....	5 —
Orchesterstimmen	8 —
Solostimme f. Harfe	1 50
<b>Parish Alvars, Elias.</b> Grand marche. (Arrangiert von Ludwig Richter.)	
Partitur .....	5 —
Orchesterstimmen	8 —
Solostimme .....	1 50
<b>Poenitz, Franz.</b> op. 74. Vineta. Fantasie für großes Orchester mit obligater Harfe.	
Partitur .....	16 —
Orchesterstimmen	20 —
Solostimme .....	4 —

<b>Zabel, Albert.</b> op. 35. Großes Konzert C-moll.	
Partitur .....	16 —
Orchesterstimmen	30 —
Solostimme .....	5 —

## Zwei Harfen.

<b>Holy, Alfred.</b> op. 13. Festmarsch .....	4 —
<b>Poenitz, Franz.</b> op. 65. Fantasie in Ges-dur	5 —
— op. 75. Spukhafte Gavotte .....	2 50
— op. 80. Wikingerfahrt. Fantasie f. As-moll	5 —
<b>Schuëcker, Edmund.</b> op. 40. Remembrances of Worcester .....	7 50

## Violine und Harfe.

<b>Alberstoetter, Carl.</b> op. 7. Romanze ...	2 50
<b>Chopin, Fr.</b> op. 55 No. 1. Nocturne F-moll bearb. v. Marianne u. Clara Eißler	2 50
<b>Meyer-Mahlstedt, Adolf.</b> op. 14. Petite Sérénade .....	2 50
<b>Oberthür, Charles.</b> Fantasie über „Auld Robin Gray“ .....	2 —
<b>Poenitz, Franz.</b> op. 79. Am Strand. Fantasie	6 —
<b>Spohr, Louis.</b> Sonate, einger. v. W. Posse	5 —
<b>Stahl, Ernst.</b> op. 49. Gedenken. Elegie.	2 50
— op. 52. Scherzo .....	2 —
— op. 59. Romanze in F-dur .....	2 —
<b>Tedeschi, L. M.</b> op. 28. Serenade .....	2 50
<b>Verdalle, Gabriel.</b> op. 20. Larghetto ...	2 50
— op. 24. Rêverie .....	2 —
— op. 26. Cantilène .....	2 —
— op. 29. Chant d'amour .....	2 —
— op. 30. Mélancolie .....	2 —
— op. 32. Pleurs et Rires .....	2 —
<b>Wilm, Nicolai von.</b> op. 156. Duo .....	3 —

## Violoncello und Harfe.

<b>Bach, Joh. Seb.</b> Präludium C-moll (aus den kleinen Präludien und Fugen), mit hinzugefügter Melodie bearbeitet von Joseph Sulzer .....	2 —
<b>Haendel, Georg Friedr.</b> Sarabande G-moll bearb. von Heinrich Katona-Grüneke	1 50
<b>Hopf, Hermann.</b> op. 2 No. 1. Albumblatt	2 —
— op. 2 No. 2. Gavotte in A moll .....	2 —
<b>Huber, Walter.</b> op. 13. Fantasie .....	3 —
<b>Oberthür, Charles.</b> Fantasie über „Auld Robin Gray“ .....	2 —
<b>Stahl, Ernst.</b> op. 49. Gedenken. Elegie	2 50
<b>Sulzer, Joseph.</b> op. 26. Idyll (Im Thüringer Volkston) .....	2 50
<b>Tedeschi, L. M.</b> op. 33. Impromptu dramatique .....	4 —
<b>Verdalle, Gabriel.</b> op. 18. Meditation ..	2 50

## Flöte und Harfe.

<b>Hilse, B.</b> op. 6. Suite für Flöte und Harfe oder Klavier .....	4 —
No. 1. Andante. No. 2. Bacchanale. No. 3. Adagio. No. 4. Scherzo.	
<b>Schönicke, Wilh.</b> op. 30.	
No. 1. Canzonetta .....	2 —
No. 2. Seguidilla .....	2 50

## Cornet à Pistons und Harfe.

<b>Böhme, O.</b> op. 23. Soirée de St. Petersburg	2 50
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## Ensemblemusik mit Harfe.

<b>Frommer, Paul.</b> op. 47. Serenade für Violine, Violoncello und Harfe .....	2 50
<b>Heinisch, Victor.</b> Elegie für Violine, Violoncello, Harfe und Harmonium .....	4 —
<b>Kempton, Lothar.</b> op. 43. Romanze für Violine, Viola, Cello und Harfe ...	4 —
<b>Kienzl, Wilhelm.</b> op. 53. Abendstimmungen. Drei Stücke für Streichorchester und Harfe.	
No. 1. Harfners Abendsang. Partitur. <i>M</i> 2 50 Stimmen.	2 50
No. 2. Ave im Kloster. Partitur. <i>M</i> 2 50 Stimmen.	2 50
No. 3. Serenade. Partitur. <i>M</i> 2 50 Stimmen.	2 50
<b>Klughardt, August.</b> Gebet aus op. 75. „Die Zerstörung Jerusalems“ für Violoncello, Harfe und Orgel .....	2 50
<b>Lemba, Arthur.</b> Berceuse für 2 Violinen, Viola, Violoncello und Harfe. Partitur und Stimmen .....	2 50

<b>Mostler, N. M.</b> op. 20. Harfenständchen. Für Violine, Violoncello und Harfe .	4 —
<b>Oelschlegel, Alfred.</b> op. 144. An die Madonna. Sechstes Trio für Violine, Violoncello und Harfe .....	2 50
<b>Snoer, Johannes.</b> op. 35. Preghiera für Violine, Violoncello und Harfe ....	2 50
<b>Stahl, Ernst.</b> op. 66. Nocturno für Flöte, Violine, Violoncello und Harfe ....	2 50
<b>Trneček, Hans.</b> op. 29. Nocturno für Violine, Violoncello und Harfe .....	4 —
<b>Weber, Otto.</b> Ein Traum für Violine, Violoncello und Harfe .....	3 —
— Abschied für Violine, Violoncello und Harfe .....	3 —
<b>Wetzger, Paul.</b> Minuett aus L'Arlesienne von G. Bizet. Für Flöte, Harfe oder Klavier, Violoncello und Viola ad lib.	2 —

## Harfe und Pianoforte.

<b>Alberstoetter, Carl.</b> op. 3. Konzertstück (Ballade) .....	3 —
<b>Poenitz, Franz.</b> op. 74. Vineta. Fantasie für großes Orchester mit obligater Harfe. Für Klavier und Harfe eingerichtet von Heinr. Katona-Grüneke	6 —
<b>Zabel, Albert.</b> op. 35. Groß. Konzert C-moll	10 —

## Harfe und Orgel.

<b>Kienzl, Wilhelm.</b> op. 53 No. 1. Abendsang	3 —
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## Gesang und Harfe.

<b>Kienzl, Wilhelm.</b> op. 56. Verwelkte Rosen	2 —
<b>Klughardt, August.</b> op. 80 No. 2. Alt-deutsches Minnelied .....	1 —
<b>Müller, Margarethe.</b> Christkindchen. Ausgabe für hohe Stimme .....	1 —
Ausgabe für tiefe Stimme .....	1 —

## Studienwerke.

<b>Zabel, Albert.</b> Große Methode für Harfe, vom ersten Anfang bis zur höchsten Ausbildung. Text deutsch, französisch, englisch. Teil 1, 2, 3. Jeder Teil kostet gebunden .....	4 —
Komplett in 1 Band gebunden ...	10 —
<b>Kastner, Alfred.</b> op. 11. 50 leichte Übungen f. Pedalarharfe in progressiver Reihenfolge: Heft I, Übung 1—25 (ohne Pedale) .	5 —
Heft II, Übung 26—50 .....	5 —
<b>Schuëcker, Edmund.</b> op. 36. Sechs Virtuosen-Etuden .....	5 —

Verlag von Jul. Heinr. Zimmermann, Leipzig u. Berlin.



## I.

Sept-  
25

Handwritten musical score for piano, consisting of six systems of staves. The music is in 3/4 time and features complex arpeggiated patterns in the right hand and simpler accompaniment in the left hand. The score is marked with various fingerings and includes a repeat sign in the fourth system.



## II.

Handwritten musical score for piano, labeled "II." and numbered "3" in the top right corner. The score consists of six systems of music, each with a treble and bass staff. The key signature is B-flat major (two flats). The time signature is common time (C). The notation includes various musical symbols such as notes, rests, slurs, and fingerings. The first system shows a treble staff with a melodic line and a bass staff with a simple accompaniment. The second system continues the melody with more complex phrasing. The third system features a more intricate melodic line with many slurs and fingerings. The fourth system shows a change in the bass line, with the treble staff providing a simple accompaniment. The fifth system continues the bass line with more complex phrasing. The sixth system concludes the piece with a final melodic phrase in the treble staff and a simple accompaniment in the bass staff.



## III.

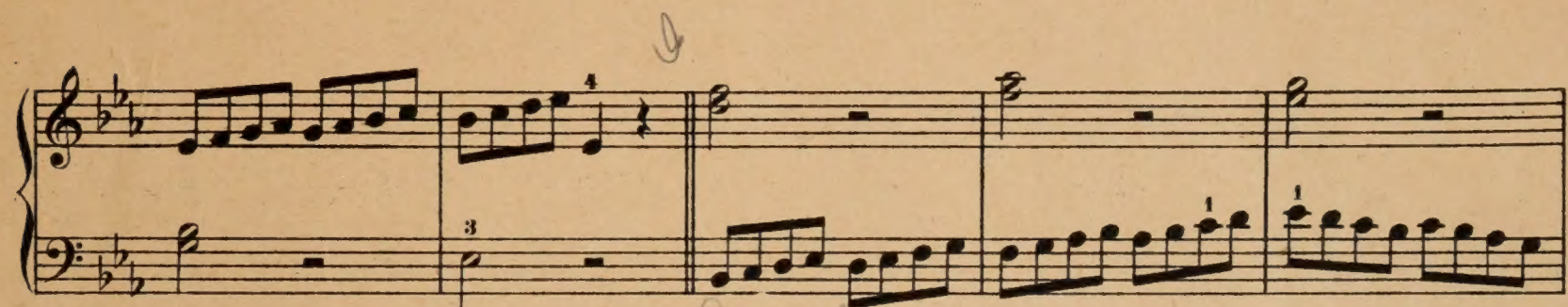
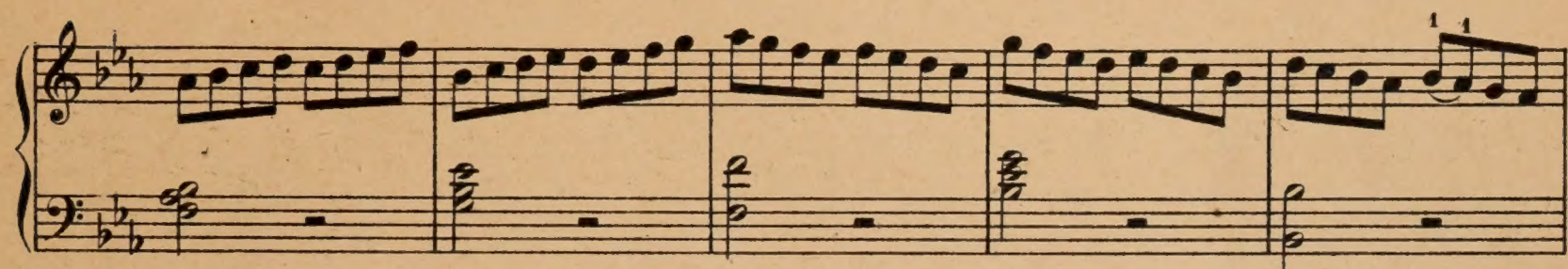
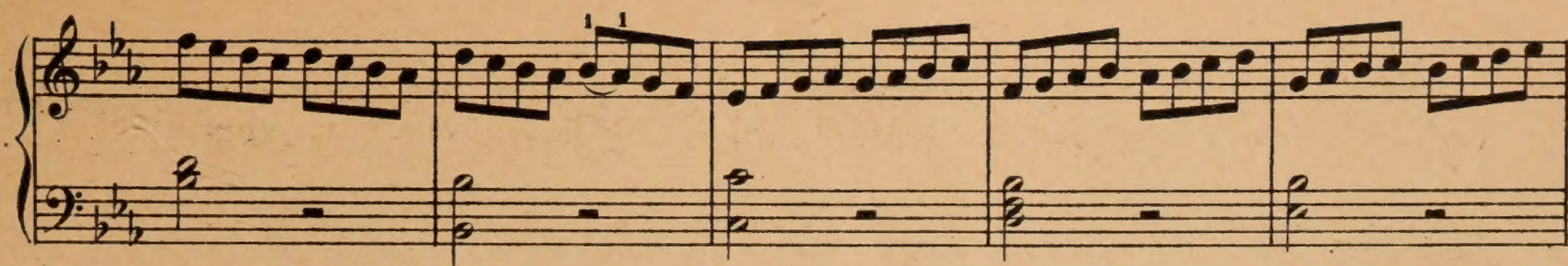
Handwritten musical score for section III, measures 1-12. The score is written for piano in 3/4 time, key of B-flat major. The first system (measures 1-4) features a treble staff with eighth-note runs and a bass staff with quarter notes. The second system (measures 5-8) continues the melodic lines. The third system (measures 9-12) includes the instruction "Fine." in measure 10. The fourth system (measures 13-16) concludes with "riten." in measure 15. The score includes various fingering numbers (1-4) and articulation marks.

D. C. al Fine.

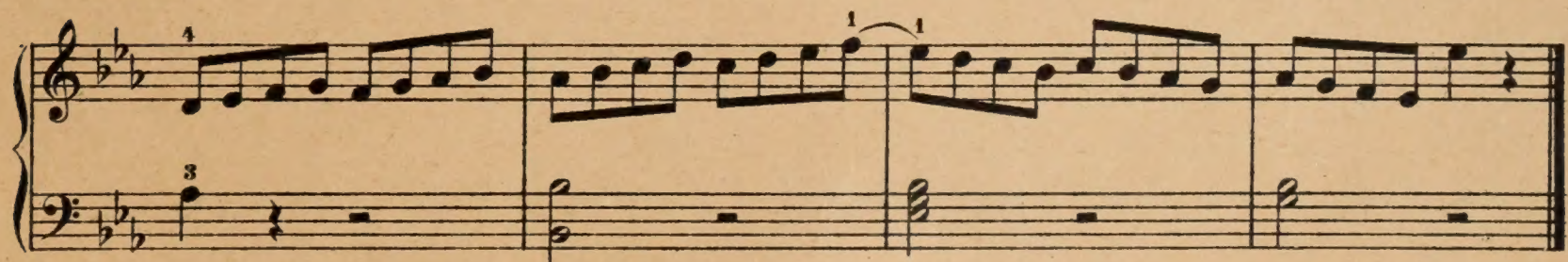
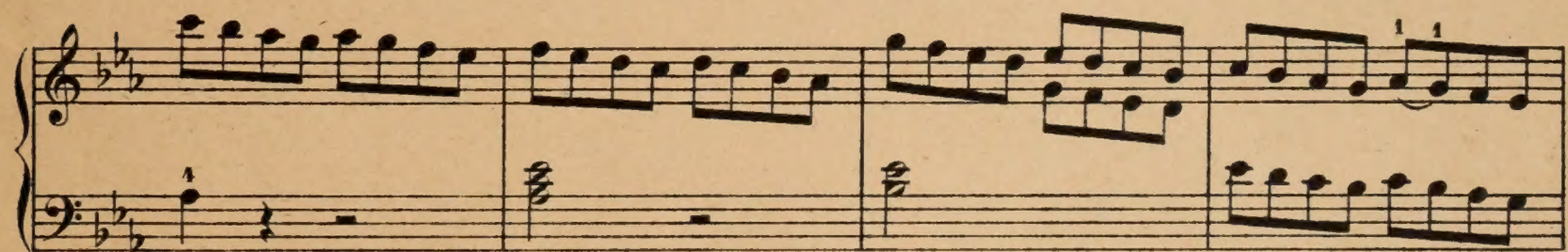
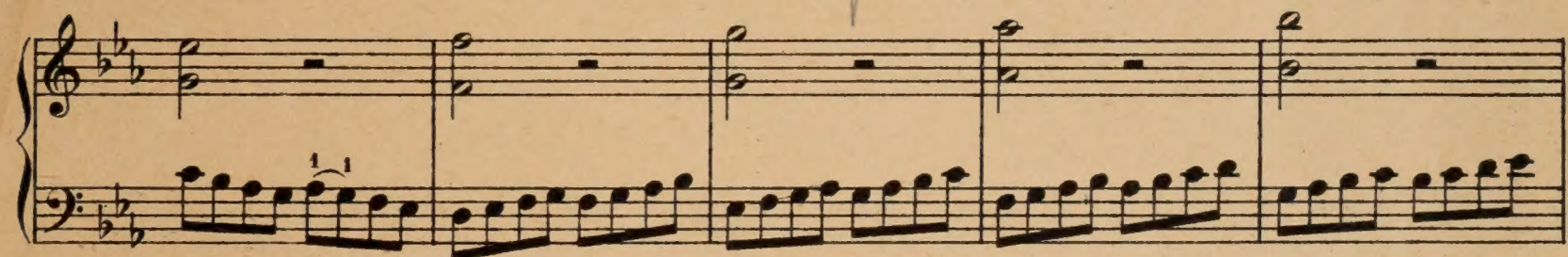
## IV.

Handwritten musical score for section IV, measures 1-4. The score is written for piano in 6/8 time, key of B-flat major. The first system (measures 1-4) features a treble staff with eighth-note runs and a bass staff with whole notes. The score includes various fingering numbers (1-4) and articulation marks.





*Thumbs  
up -*





## V.

Handwritten musical score for piano, labeled V. The score consists of six systems of two staves each. The key signature is B-flat major (two flats). The time signature is common time (C). The music features intricate piano textures with many sixteenth and thirty-second notes, often beamed together. The right hand typically plays the melodic lines, while the left hand provides harmonic support with chords and moving lines. There are several measures with rests in the left hand. The score ends with a double bar line and repeat dots. Faint handwritten notes "1741" and "c 22" are visible in the top left corner.



*Dec. 29, 1941*

*Chromatic Scale*

VI.

*Hand*

Handwritten musical score for a chromatic scale exercise, VI. The score is written on six systems of grand staves (treble and bass clef). It features a complex chromatic scale in the right hand and various accompaniment patterns in the left hand. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The notation includes many slurs, ties, and fingering numbers (1, 2, 3, 4). The piece concludes with a double bar line.

*both hands together*



## VIII

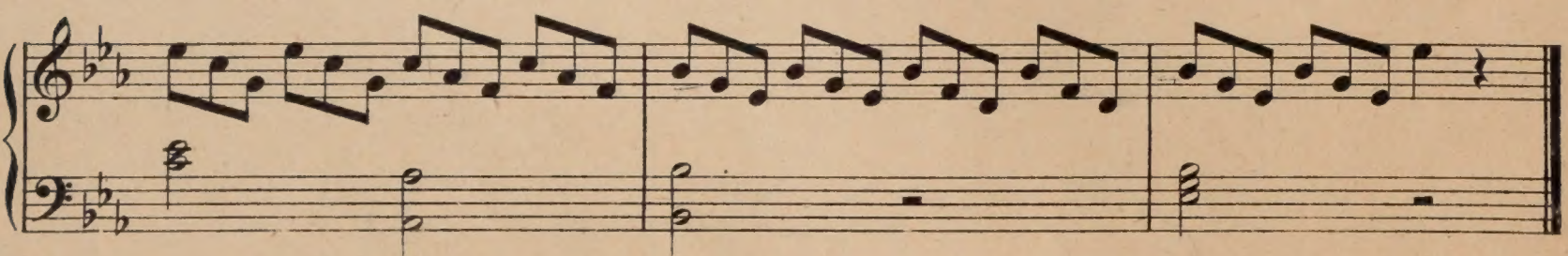
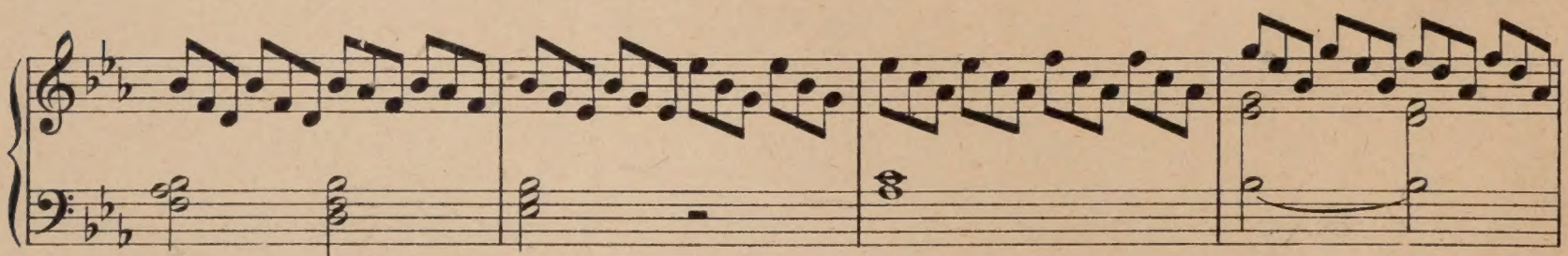
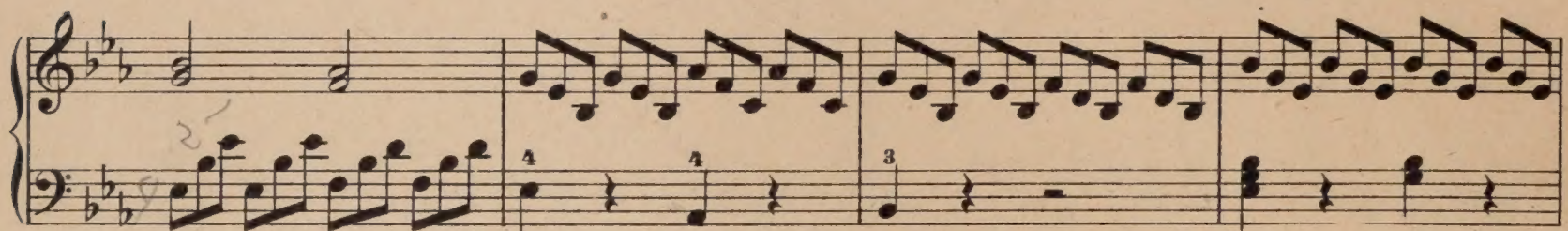
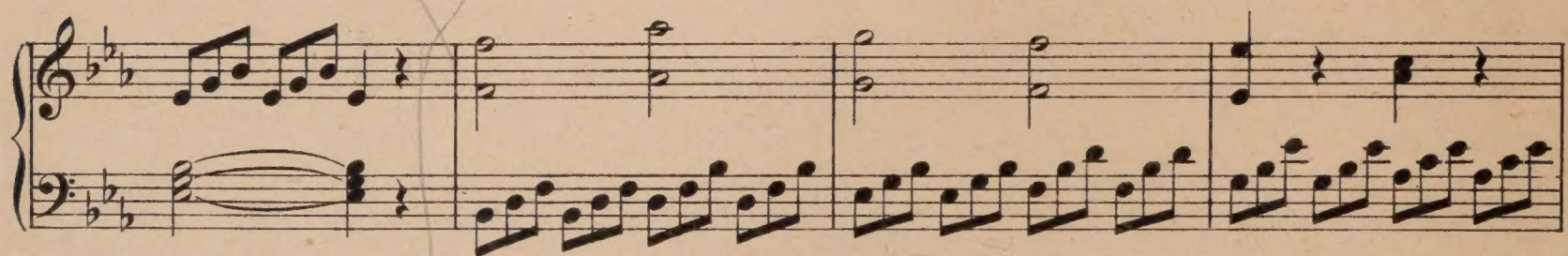
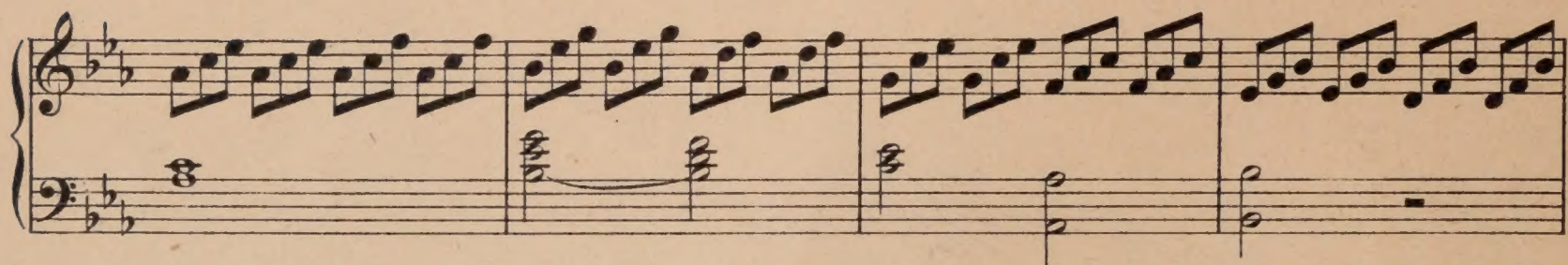
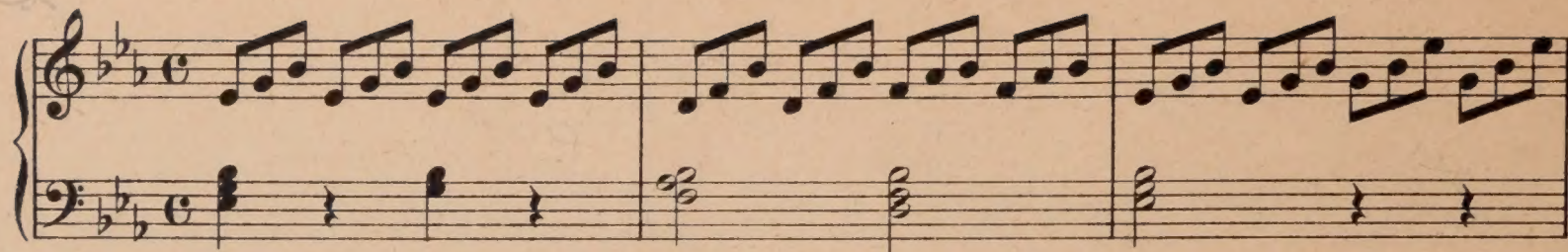
This image shows a page of handwritten musical notation for a piano piece. The score is written in B-flat major (two flats) and 4/4 time. It consists of five systems of two staves each. The notation includes various musical symbols such as notes, rests, and fingerings. The word "Fine." is written above the staff in the third system. The manuscript is on aged, slightly yellowed paper.



This page contains seven systems of musical notation for a piano piece. The notation is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The systems are arranged vertically, each consisting of a treble staff and a bass staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. Fingerings are indicated by numbers 1 through 4 above the notes. The piece concludes with a double bar line at the end of the seventh system.

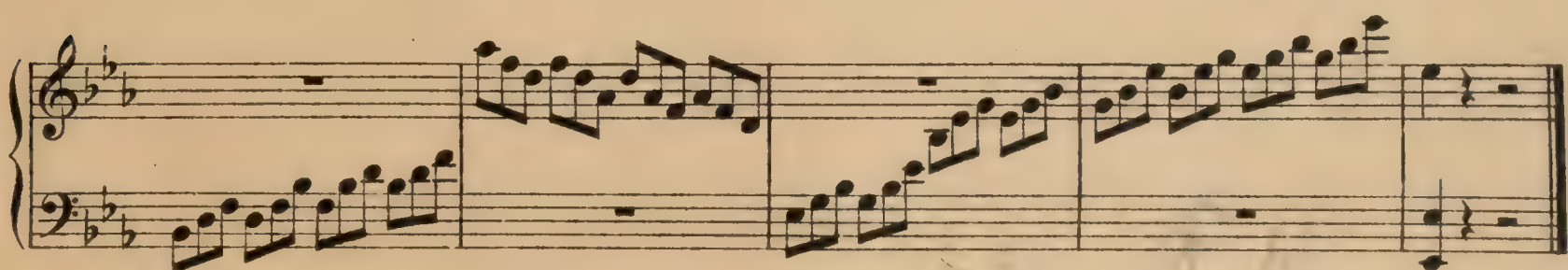
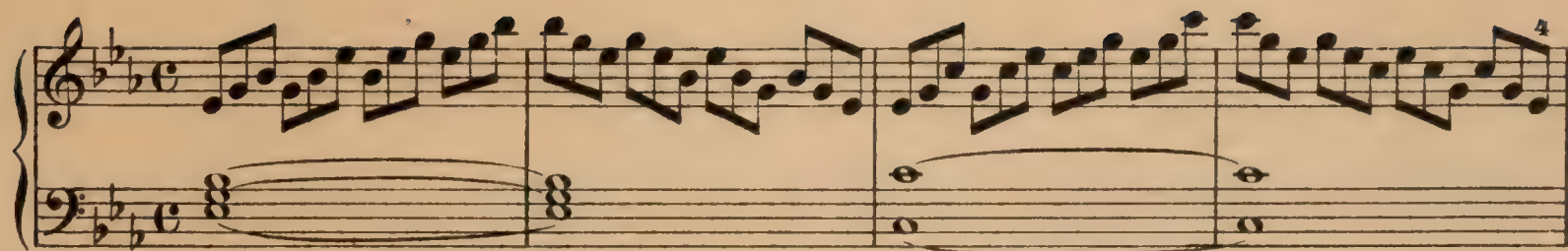


## IX.





## X.





## XI.

1.

2.



NB.

The musical score is written for piano and consists of nine systems, each with a treble and bass staff. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The right hand plays intricate, rapid sixteenth-note patterns throughout. The left hand provides a simpler accompaniment, often with chords in parentheses indicating they should be played without. The score concludes with a double bar line and repeat signs.

NB. Diese Übung möge vorerst ohne die in Paranthese gesetzten Accorde gespielt werden.

*Il faut qu'on joue cet exercice auparavant sans les accords mis en Paranthese.*



## XIII.

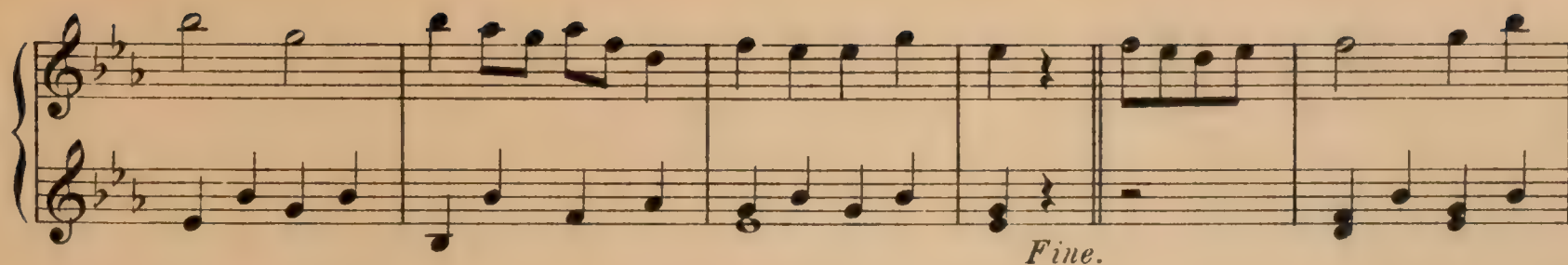
NB. Allegretto.

## XIV.

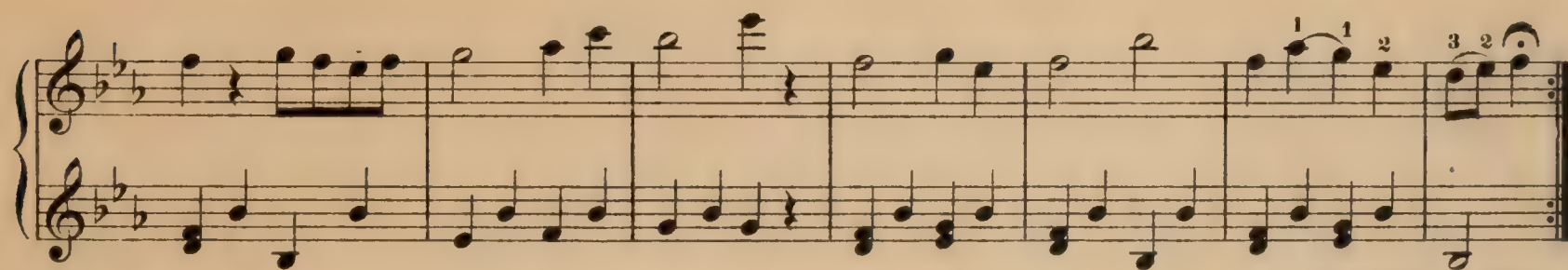
Allegretto.

NB. Diese Übung möge vorerst auf folgende Weise gespielt werden:  
*Il faut qu'on joue cet exercice auparavant de celle manière:*



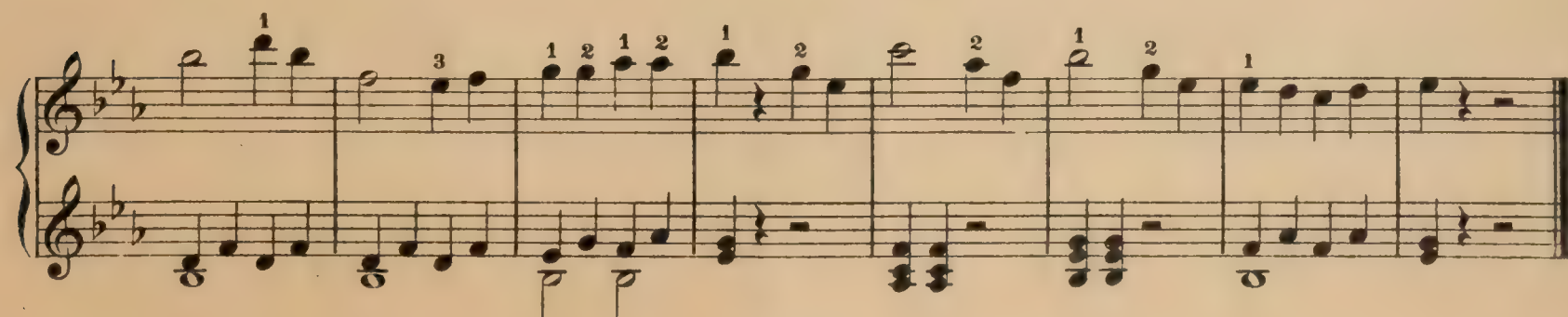
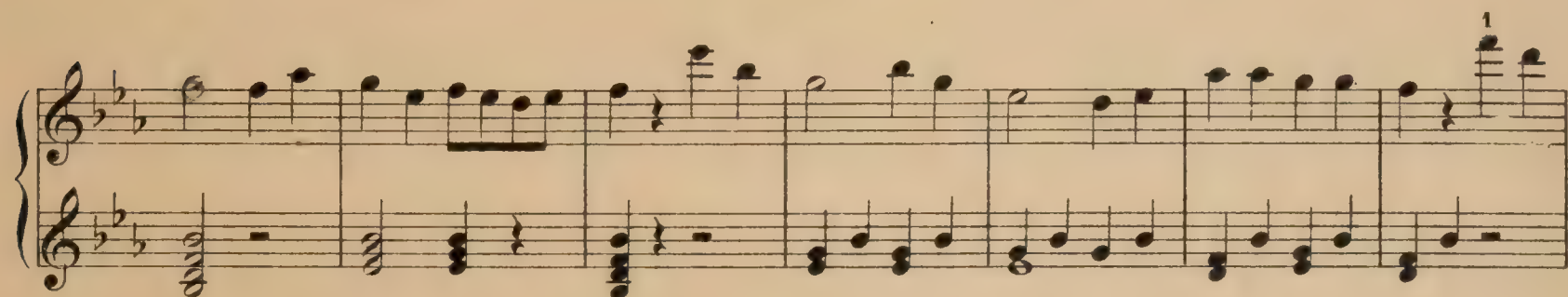
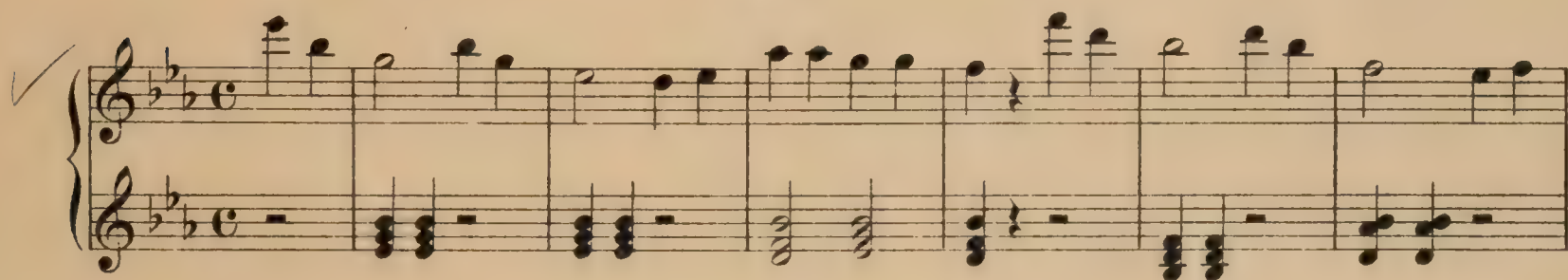


*Fine.*



*Du capo al Fine.*

# XV.





## XVI.

This musical score, titled 'XVI.', consists of six systems of piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The notation is arranged in grand staves, with the right hand (treble clef) and left hand (bass clef) parts. The score includes various musical notations such as eighth and sixteenth notes, rests, and fingerings (e.g., 1, 2, 3, 4). The piece concludes with a double bar line at the end of the sixth system.



## XVII.

Allegro.

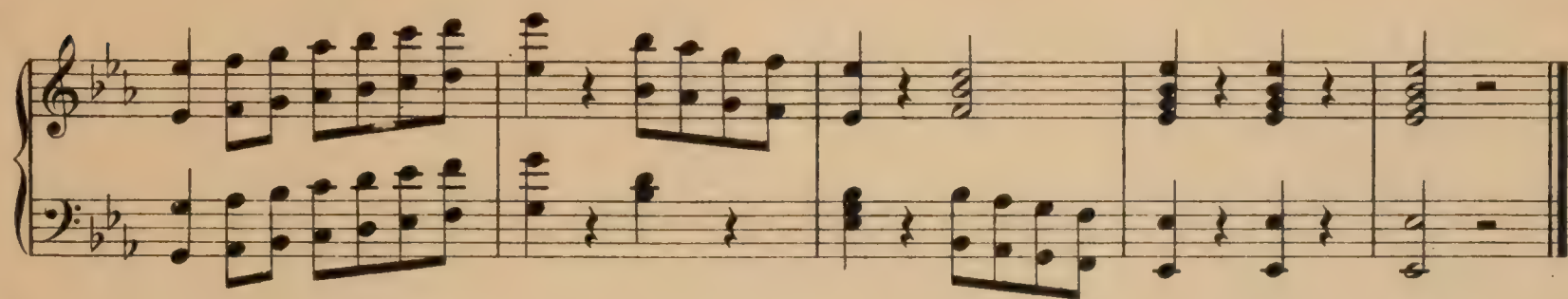
The musical score for XVII. Allegro. is presented in six systems, each containing a treble and bass staff. The key signature is B-flat major (two flats). The time signature is 8/8. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The bass line often features long, flowing lines with ties and slurs, while the treble line is more active with frequent eighth and sixteenth notes. The piece concludes with a double bar line at the end of the sixth system.



## XVIII.

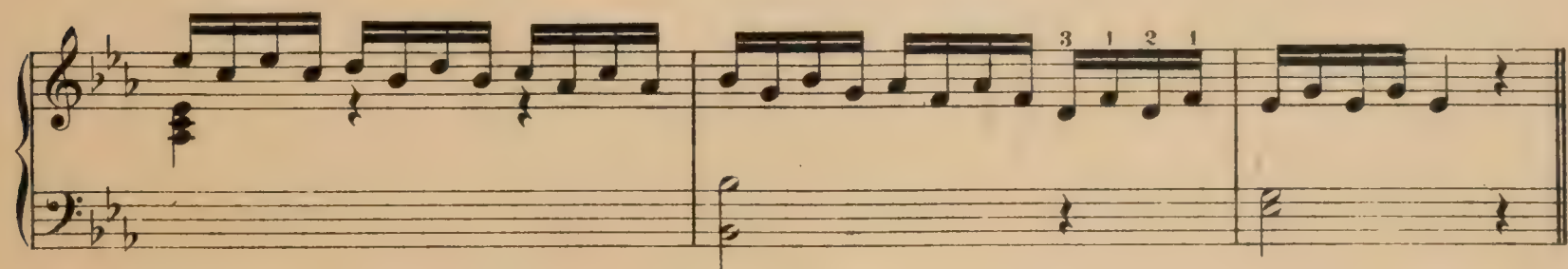
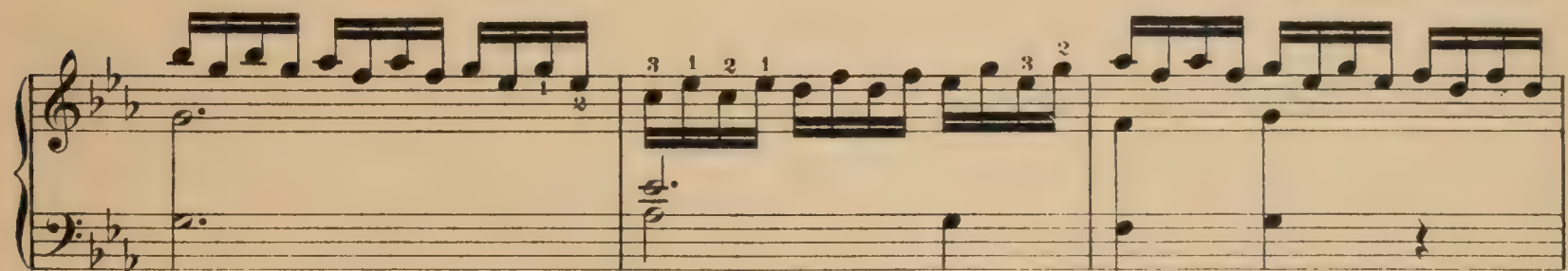
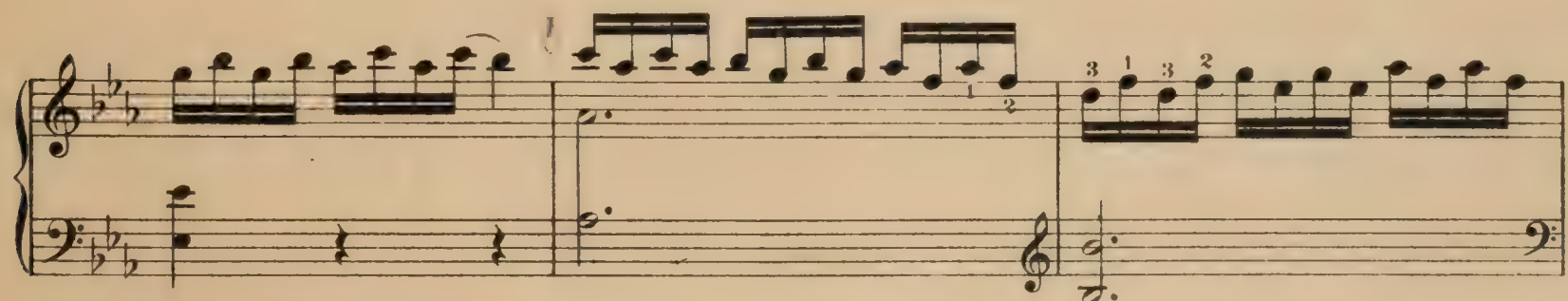
This page contains a handwritten musical score for XVIII, consisting of six systems of piano accompaniment. Each system is written for piano (p) and features a treble and bass staff. The key signature is B-flat major (two flats) and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble staff containing a series of eighth notes and a bass staff with a single note and a dynamic marking of 'p'. The subsequent systems continue the melodic and harmonic development, with some systems featuring more complex rhythmic patterns and others showing rests in certain staves. The score is written in a clear, legible hand, with some corrections and markings visible throughout.





# XVIII.

Andante.





A musical score for a piano piece. The score is written on two staves, treble and bass clef, in a key signature of two flats (B-flat and E-flat). The melody is primarily in the treble staff, featuring eighth and sixteenth notes, with some rests. The bass staff provides accompaniment with chords and moving lines. The piece concludes with a final chord in the bass staff.

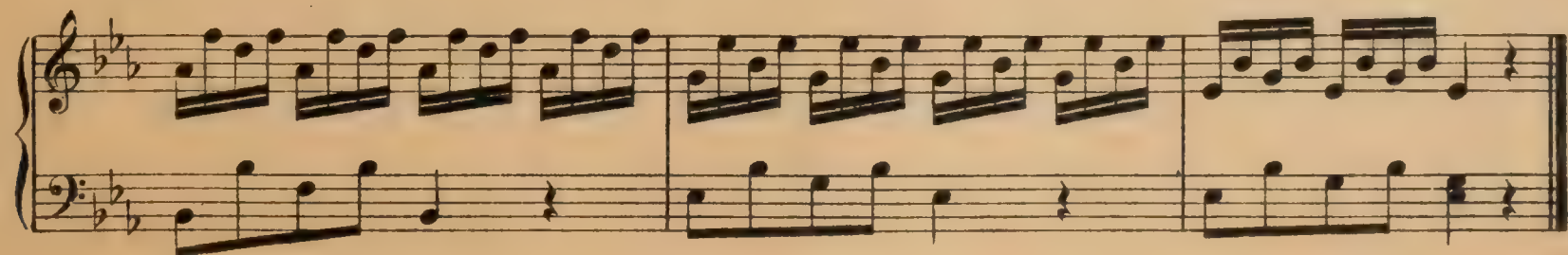
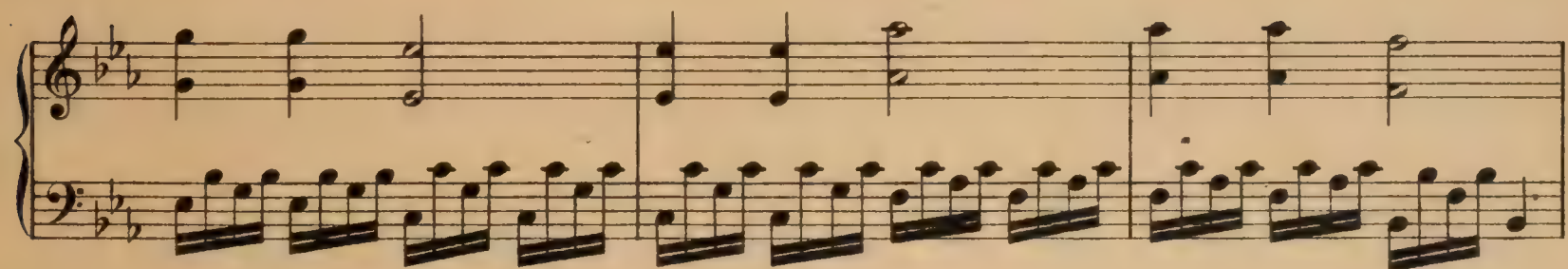
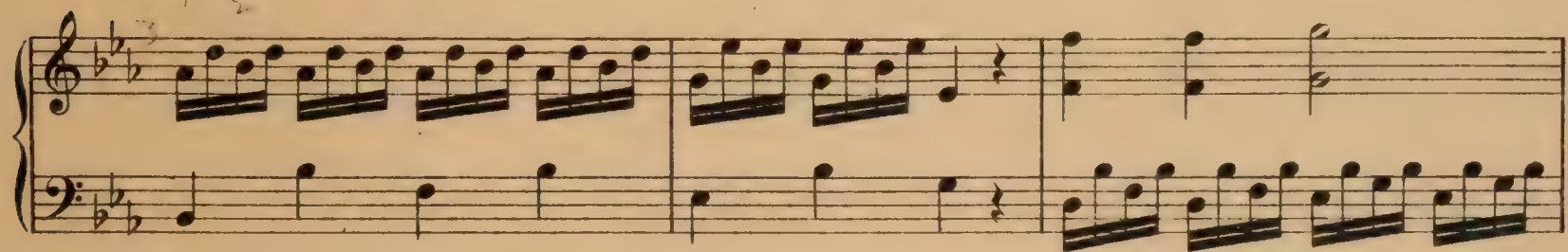
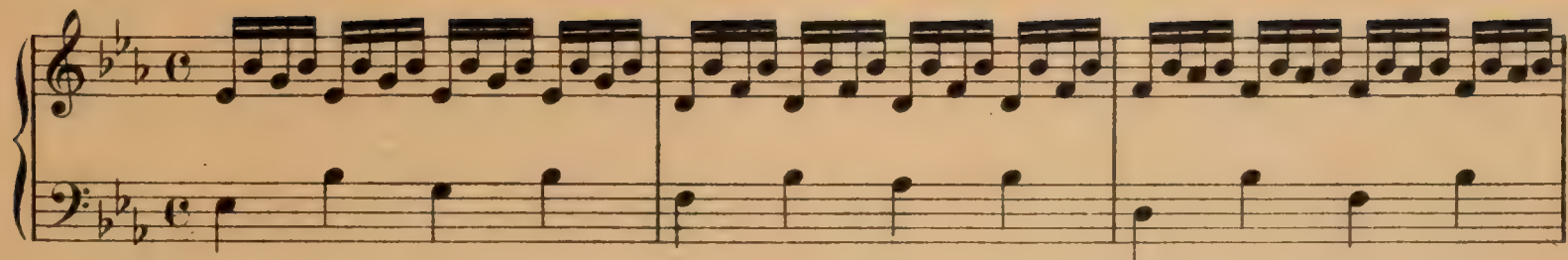
A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand, and chords and single notes in the left hand. The lyrics are written below the voice staff.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment with quarter and eighth notes. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody is written in a style typical of early 20th-century popular music.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff in G major (one sharp). The treble staff contains a melody of eighth and sixteenth notes, while the bass staff provides a simple harmonic accompaniment with chords and single notes. The piece concludes with a double bar line.

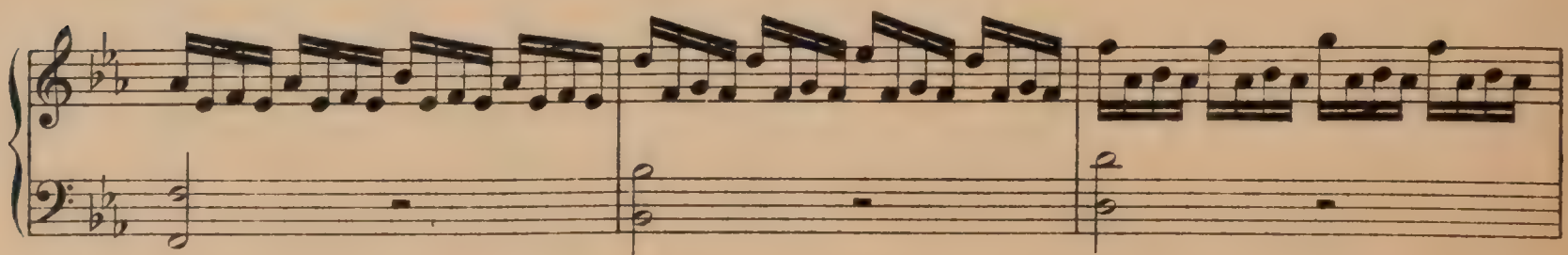
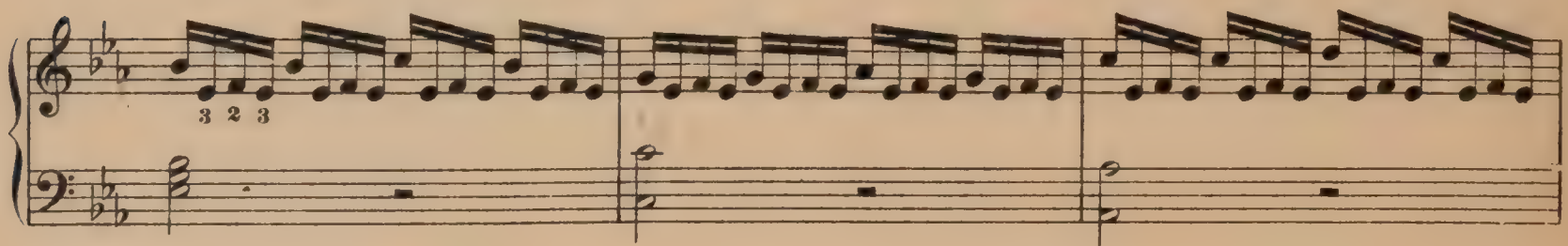
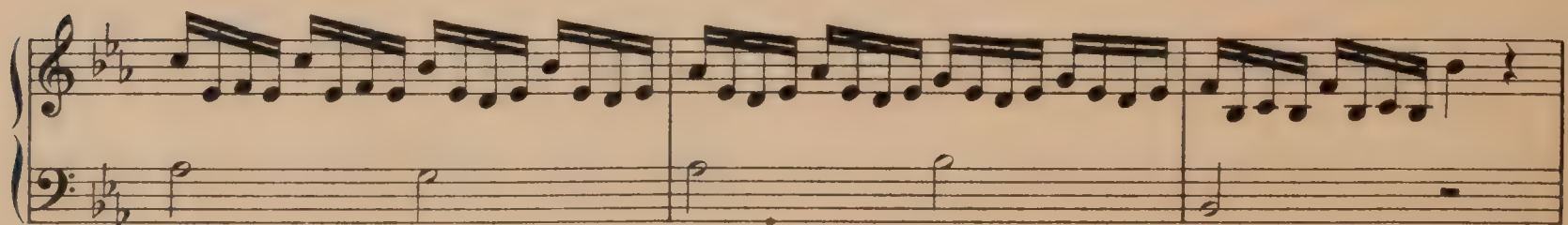
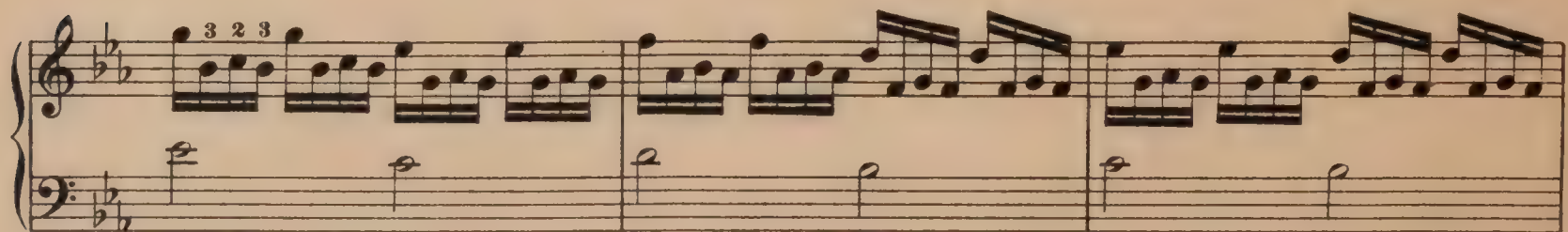
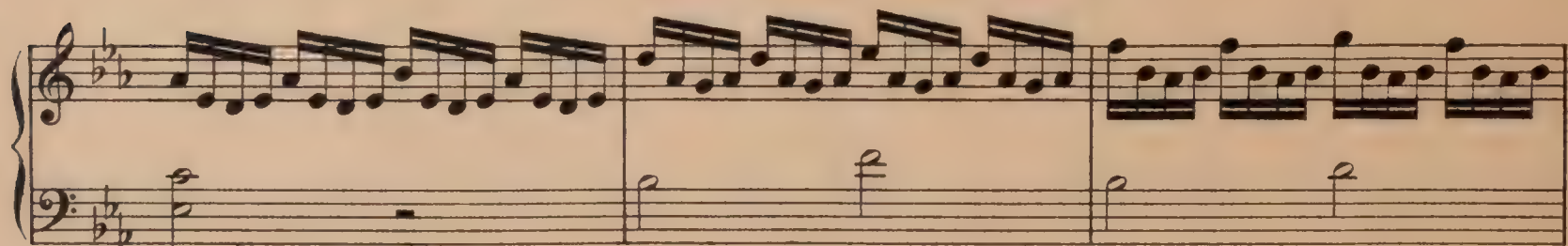
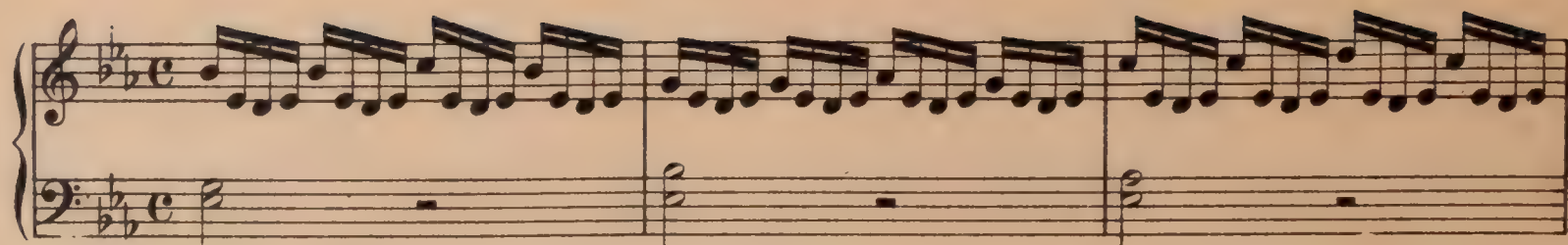


## XX.

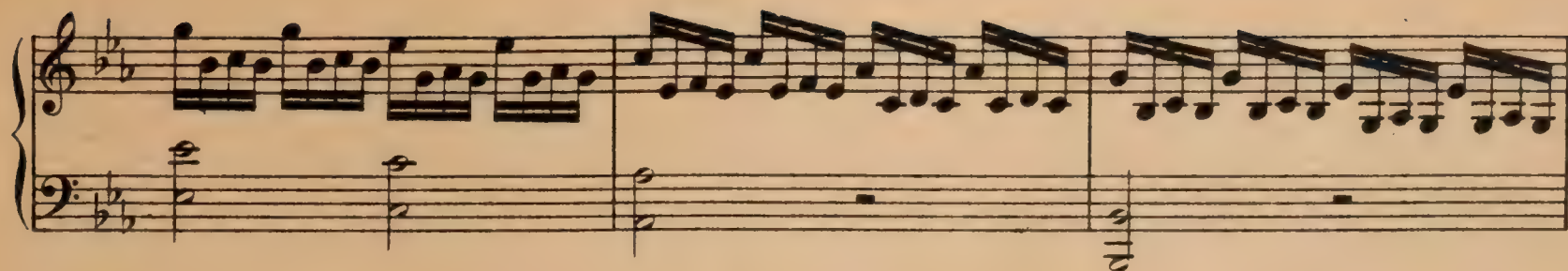




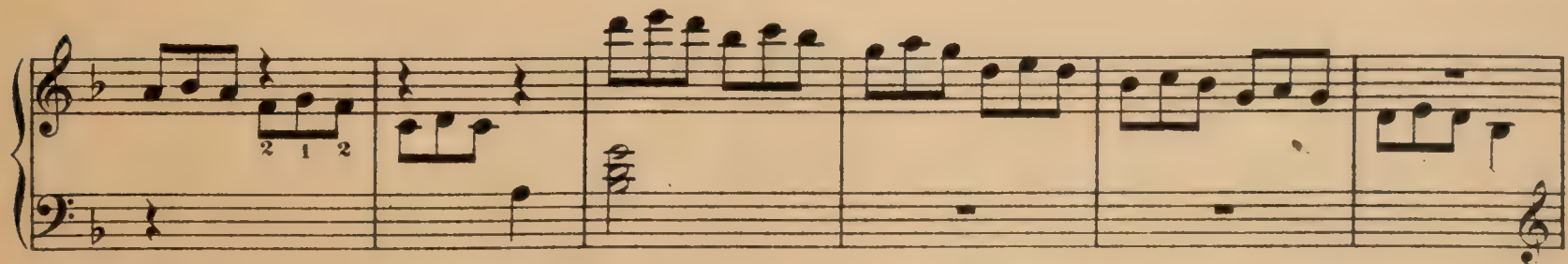
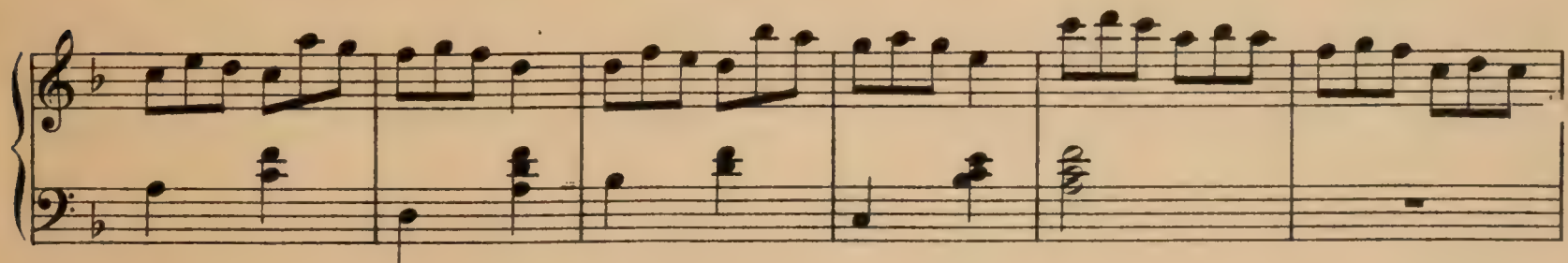
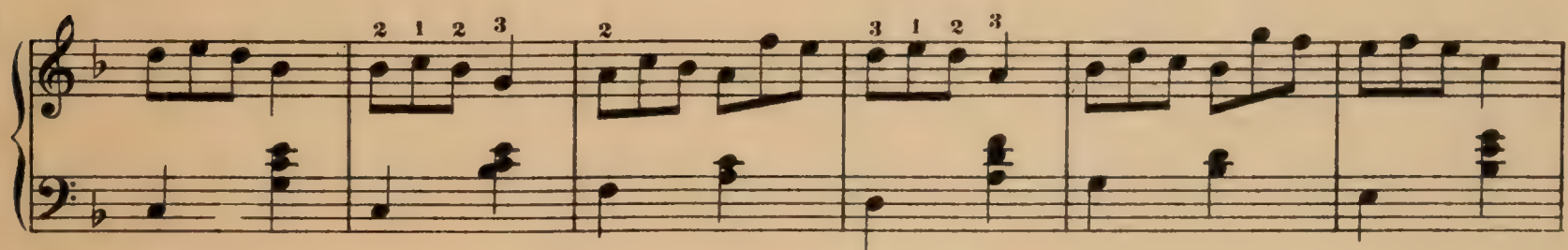
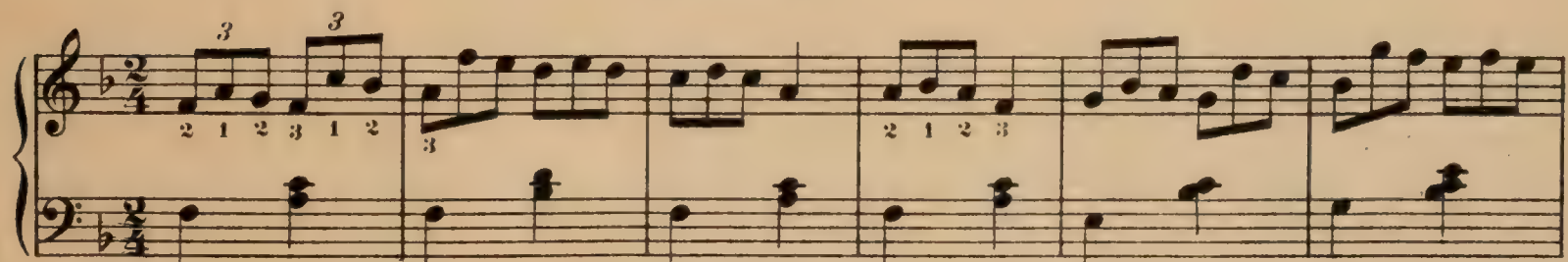
## XXI.



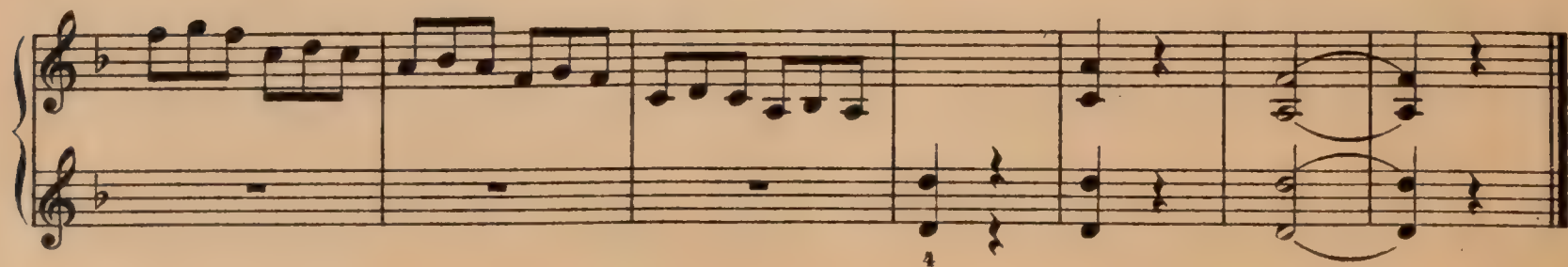
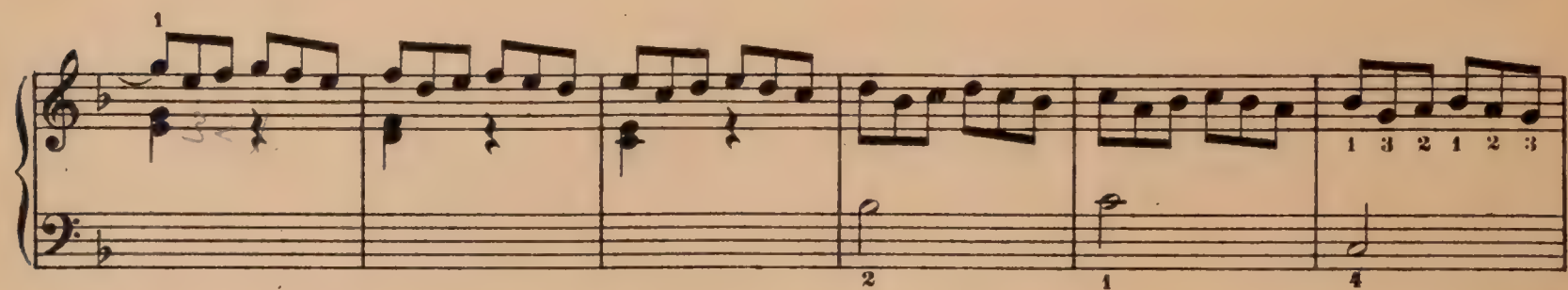
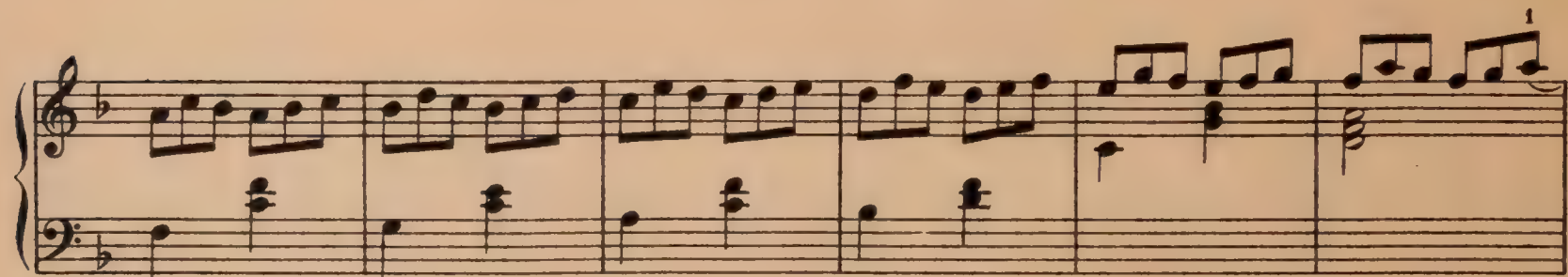
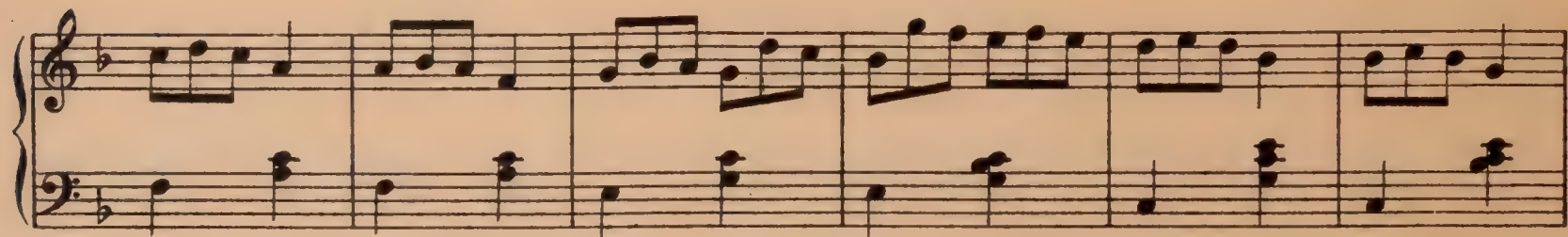
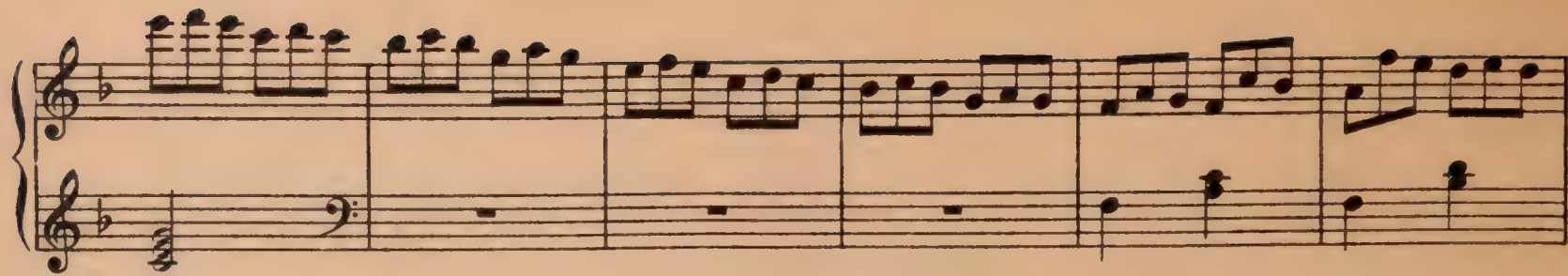




## XXII.









## XXIII.

*July 18*  
*Op. 52*

*Fine.*

*D.C. al Fine.*

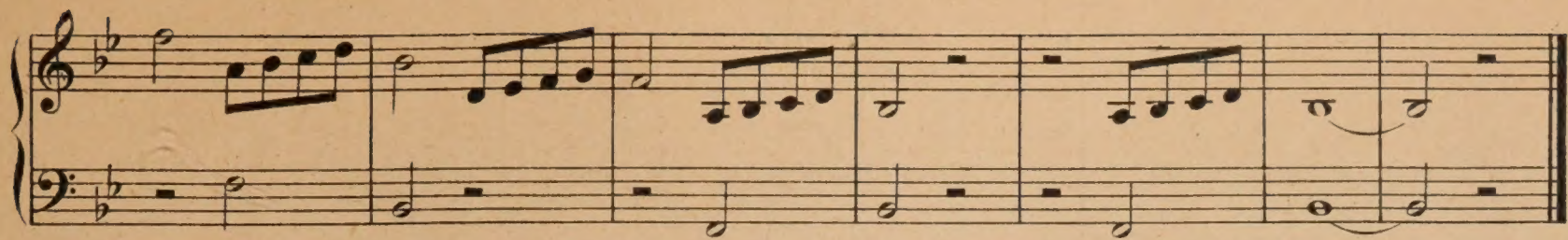


## XXIV.

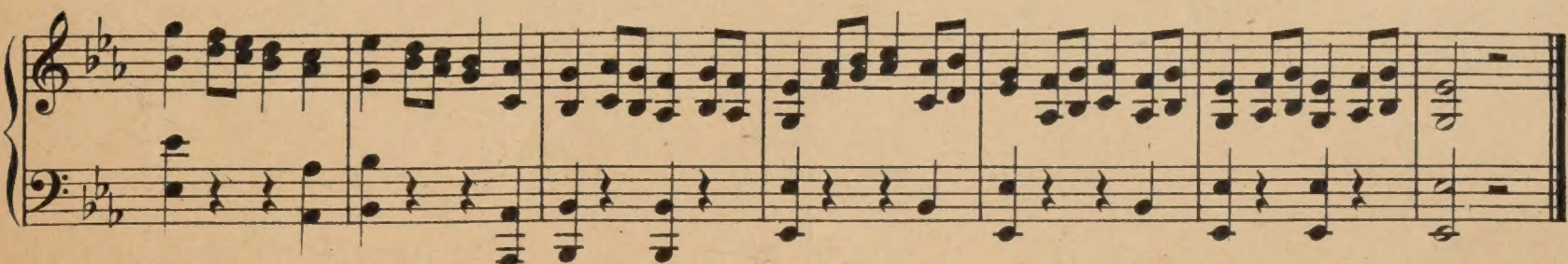
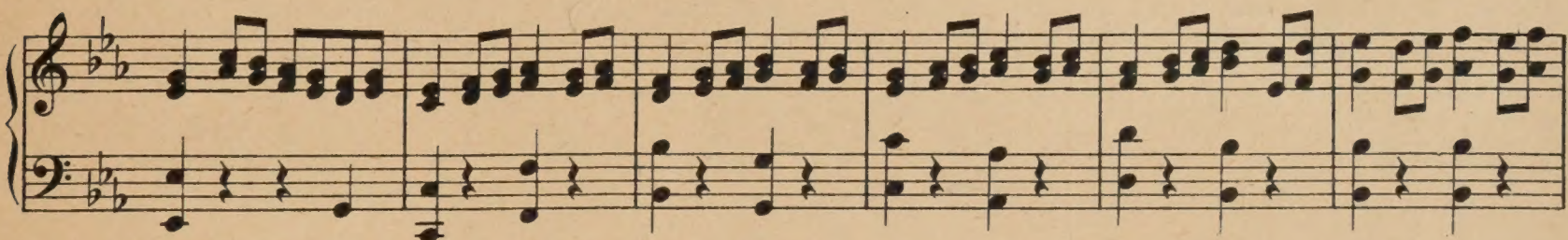
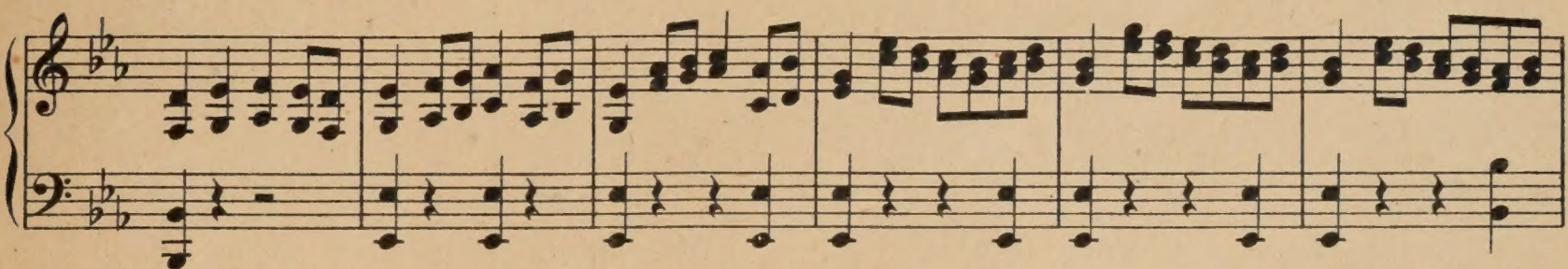
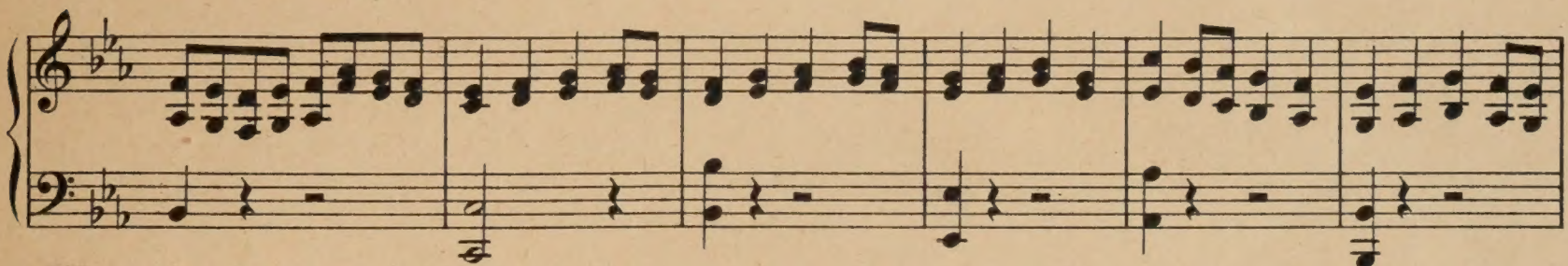
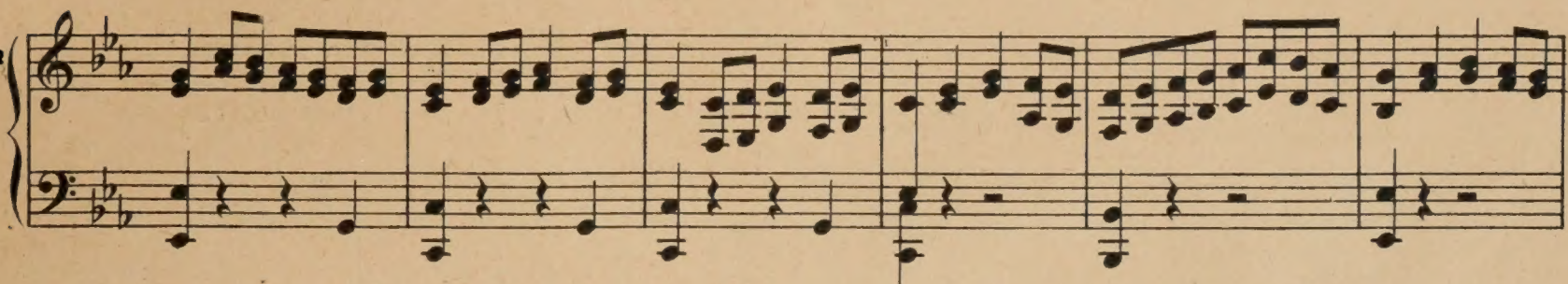
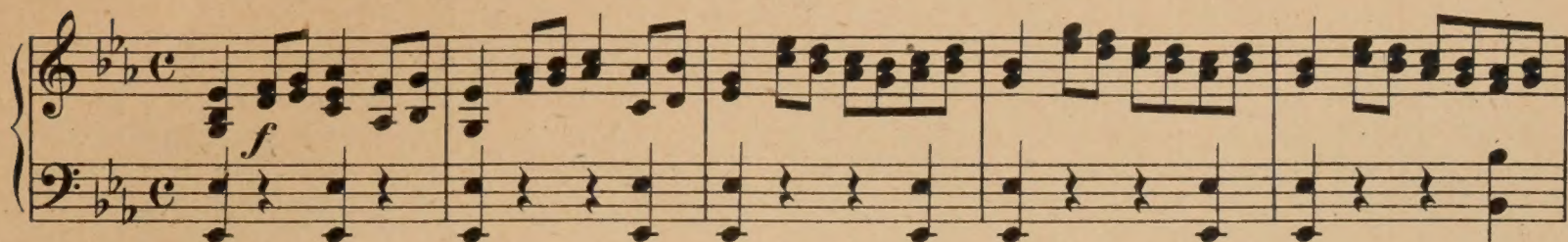
*apr 10*

The musical score is written for piano and consists of seven systems. Each system has a treble and a bass staff. The key signature is G minor (three flats) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and fingerings. The first system has a treble staff with a melodic line and a bass staff with a supporting line. The second system continues the melodic line in the treble staff. The third system introduces a triplet in the treble staff. The fourth system features a more complex melodic line in the treble staff. The fifth system continues the melodic line. The sixth system includes a triplet in the treble staff. The seventh system concludes the piece with a final melodic line in the treble staff and a supporting line in the bass staff.





## XXV.





<p><b>Verdalle, Gabriel.</b> op. 1. Andante religioso. . . . . 2 op. 2. l'Oiseau-Mouche. . . . . 2 op. 3. Petite Marche. . . . . 2 op. 4. Aubade. . . . . 2 op. 5. Sérénade. . . . . 2 op. 6. Romance sans paroles. . . . . 2 op. 7. Adagio. . . . . 2 op. 8. Valse caprice. . . . . 2 op. 9. Mazurka. . . . . 2 op. 10. Barcarole. . . . . 2 op. 19. Valse lente. . . . . 2 op. 23. Saltarelle. . . . . 2 op. 27. Sevillana. . . . . 2 op. 33. Invocation. . . . . 2 op. 34. Doux sonnet. . . . . 2 op. 39. Luciola. . . . . 2 op. 40. Danse slave. . . . . 2 op. 41. Légende bretonne. . . . . 2 op. 42. Remembrance. . . . . 2 op. 43. Recueillement. . . . . 2 op. 45. Childish march. . . . . 2 op. 46. Légenda d'amore. . . . . 2 op. 67. Primavera. . . . . 2 op. 73. Badinage. . . . . 2 op. 76. Amoreoso. . . . . 2 op. 79. Berceuse. . . . . 2 op. 87. Scherzetto. . . . . 2 op. 89. Impromptu. . . . . 2 Capricciosa. . . . . 2 On the Lake. . . . . 2 Quatrième Air de Ballet. . . . . 2 A Capri. Tarantelle. . . . . 2 2me Impromptu. . . . . 2 Zabel, Albert. Drei große Konzert-Etuden. . . . . 2 No. 1, 2, 3. . . . . 2</p> <p><b>Trnček, Hans.</b> op. 7. Schubert-Fantasie. . . . . 3 op. 30. Novelté. . . . . 2 op. 43. Moldau. Symphonische Dichtung von Fr. Smetana. . . . . 3 von Fr. Smetana. Transkription. . . . . 3 op. 73. Variationen über ein lustiges Thema. . . . . 3 op. 74. Erste Rhapsodie. . . . . 3 op. 75. Dalibor. Oper v. Fr. Smetana. . . . . 4 Fantasie. . . . . 4 op. 76. Die verkaufte Braut. Oper von Fr. Smetana. Fantasie und Sextett. . . . . 2 Rhapsodie hongroise. . . . . 2 op. 11. Fantaisie sur quatre thèmes russes. . . . . 2 op. 10. Cantique d'amour. . . . . 2 op. 9. Rêve d'une Mazurka. . . . . 2 Resignation. . . . . 2 op. 7/8. Deux pièces: Douleur, . . . . . 2</p> <p><b>Theumann, M.</b> netto</p>	<p><b>Poenitz, Franz.</b> op. 68. Klänge aus der Alhambra. . . . . 2 op. 76. Advenkklänge. Präludium. . . . . 2 op. 77 No. 1. Abendfrieden. . . . . 2 op. 77 No. 2. Nocturno. . . . . 3 op. 78. Maskenscherz. Salonstück. . . . . 2 Posse, Wilhelm. Mazurka. . . . . 2 Tarantelle. . . . . 2 Improvisationen. . . . . 2 Zwei Walzer. No. 1 (Asmoll), No. 2 (Esdur). . . . . 2 Sechs kleine Stücke. . . . . 2 No. 1. Neckerei. No. 2. Nachstück. No. 3. Träumerei. No. 4. Gavotte. No. 5. Lied ohne Worte. No. 6. Kleiner Marsch. . . . . 2 Acht große Konzert-Etuden. . . . . 2 No. 1, 2, 3, 4, 5, 6, 7, 8. Jede Etude. . . . . 2 Drei Etuden. No. 1, 2, 3. Jede Etude. . . . . 2 Variationen über d. Karneval von Venedig. . . . . 4 Thema mit Variationen. . . . . 4 Siehe auch unter Chopin und Liszt. <b>Schücker, Edmund.</b> op. 28. Legende. . . . . 2 op. 35. Fantasio appassionato. . . . . 4 op. 36. Sechs Virtuosen-Etuden. . . . . 5 op. 37. Elisabeth Gavotte. . . . . 2 op. 38. Barcarole. . . . . 2 op. 41. Henrica. Nocturno. . . . . 2 Suer, Johannes. op. 51. Fantasie über das Niederländische Volkslied „Wien Neerlandisch bloed“. . . . . 2 op. 52. Zwei leichte Salonstücke. . . . . 2 a) Capriccio marcial. . . . . 2 b) Capriccio melodieux. . . . . 2 Vier leichte Vortragsstücke. . . . . 2 op. 102. Romance. . . . . 2 op. 103. Nocturne. . . . . 2 op. 104. Capriccio musical und Intermezzo. . . . . 2 op. 106. Im Walde. Fünf leichte Stücke zum Konzert- und Solovortrag. . . . . 2 No. 1. Morgensstimmung. . . . . 2 No. 2. Waldesrauschen. . . . . 2 No. 3. Am Bach. . . . . 2 No. 4. Elftanz. . . . . 2 No. 5. Abendlied. . . . . 2 Spohr, L. op. 36. Variations sur l'air „Je suis encore dans mon printemps“. . . . . 2 Revidiert von W. Posse. <b>Stahl, Ernst.</b> op. 41. Les Adieux (Abschied) . . . . . 2 op. 42. Sérénade. . . . . 2 op. 50. An der Quelle. Salonstück. . . . . 2 op. 56. Marguerite. Gavotte. . . . . 2 <b>Tedeschi, L. M.</b> op. 31. Marionetta. Humoreske. . . . . 2 op. 32. Pattuglia Spagnuola. . . . . 2 op. 34. Suite. . . . . 5 op. 36. Al Ruscello. Studio di Concerto. . . . . 4 op. 37. Etude Impromptu. . . . . 2 op. 42. Angelus. . . . . 2 op. 43. Presque rien. . . . . 2 op. 44. Anacreontica. . . . . 2 op. 45. Idillio. . . . . 2</p>	<p><b>Harfe solo.</b> <b>Alberstoecker, Carl.</b> Drei kl. Vortragsstücke. . . . . 1 op. 4. Romanze. . . . . 1 op. 5. Marsch. . . . . 1 op. 6. Tokkata. . . . . 2 Chopin, Fr. Werke bearb. von Wilh. Posse. . . . . 2 Fantasie Impromptu Op. 66. . . . . 4 Mazurka, Op. 24 No. 1. . . . . 1 Etude (Ges dur), Op. 10 No. 5. . . . . 2 Etude (Es dur), Op. 10 No. 11. . . . . 2 Etude (As dur), Op. 25 No. 1. . . . . 2 Dizl, F. Sonate Pastorale. . . . . 2 Grande Sonate. . . . . 3 Neue, von W. Posse revidierte Ausgabe. Ferroni, Vincenzo. op. 60. Zéphyr et la Nympe. Scherzo. . . . . 2 Holy, Alfred. op. 12. Drei kleine Stücke. . . . . 2 a) Notturmo b) Ständchen c) Canzonette Huber, Walter. op. 5. Andante religioso . . . . . 2 op. 12. Valse lente. . . . . 2 Kastner, Alfred. op. 10. Deux morceaux faciles (sans pedales). . . . . 2 op. 12. Zwei Stücke. . . . . 2 a) Souvenir. b) Arabeske. . . . . 2 Deux Esquisses (Mélancolie. Joie). . . . . 2 <b>Kunze, Hugo.</b> op. 5 No. 1. Fantaisie helvetica. . . . . 2 op. 5 No. 2. Stille Nacht, heilige Nacht. . . . . 2 Fantasie. . . . . 2 op. 5 No. 3. Fantasie über „Die letzte Rose“. . . . . 2 Liszt, Franz. Liebesträume. Drei Notturnos, bearbeitet von Wilh. Posse. . . . . 3 Consolations, bearbeitet von Wilh. Posse. . . . . 2 <b>Magistretti, L. M.</b> Das Harfenisten Konzert-Programm. Bearbeitung aller Meistersstücke. . . . . 2 No. 1. Rossi, Mich. Angelo. Andantino Allegro. . . . . 2 No. 2. Scarlatti, Domenico. Bourrée. . . . . 2 No. 3. Bach, J. S. Allemande. . . . . 1 No. 4. Bach, J. S. Gavotte. . . . . 2 No. 5. Handel, G. F. Courante. . . . . 2 No. 6. Handel, G. F. Passacaglia. . . . . 2 No. 7. Zippoli, D. Corrente. . . . . 1 No. 8. Daquin, C. Lécoucou. . . . . 2 No. 9. Galuppi, B. Giga. . . . . 2 No. 10. Paradisi, P. D. Toccata. . . . . 2 No. 11. Rolle, J. H. Allegro Presto. . . . . 2 No. 12. Grazioli, G. B. Moderato. . . . . 2 Oberthur, Charles. Meine Ruh' ist hin. Musikal. Illustration. (Goethes Faust) . . . . . 2</p>
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